Vedantic scholars both eastern and western are unable to lay down any precise chronological order of succession among the above-mentioned twelve Upanishads. All the principal Upanishads contain earlier and later elements side by side and therefore the age of each particular Upanishad has to be fixed by a reference to itself having regard to the stage of evolution of the sentiments contained in it. However, on the whole, the following chronological order of the emergence of the Upanishads is generally accepted :—

The Ancient Prose Upanishads.	*The Metrical Upanishads.*	*The later Prose Upanishads:*
(1) Chandogya.	(7) Kafchopanishad.	(11) Prasna.
(2) Brihadaranyaka	(8) Isopanishad.	(12) Maundukya.
(3) Taittinya.	(9) Svetasvatara.	
(4) Aitarcya.	(10) Mundaka.	
(5) Kaushitaki.		
(6) Kena		

Again, the natural hanger and thirst for the acquisition of higher spiritual truths was not confined to the Brahmin sages in the seclusion of forests, but had penetrated into the courts of the Kshatria kings as well. We have undoubted internal evidence in some of the *Upanishads* of tlie great part played by Kshatria kings in the post-vcdic spiritual renaissance, of their acquisition by perseverance, introspection and devoted study, of more important and deeper truths of the

Upanishads
which were absolutely unknown even to exalted Brahmin
scholars, and their imparting them to the latter who willingly
and cheerfully became their pupils, throwing aside all the
paltry prida and p3tty prejudice of caste and kinship. This is
a striking peculiarity of the Upanishadic age and stands in
marked contrast with the medieval and modern times. It
is also remarkable that the continuity of this spiritual
ascendency has been consistently maintained even in sub-
sequent periods, as witness the arresting fact that *Rama,*